



**PANJAB UNIVERSITY, CHANDIGARH-160014 (INDIA)**

(Estd. under the Panjab University Act VII of 1947—enacted by the Govt. of India)

**FACULTY OF LANGUAGES**

**SYLLABI**

*FOR*

**M.A. English (Semester System)  
Examinations, 2013-2014**

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**APPLICABILITY OF REGULATIONS FOR THE TIME  
BEING IN FORCE**

Notwithstanding the integrated nature of a course spread over more than one academic year, the regulations in force at the time a student joins a course shall hold good only for the examinations held during or at the end of the academic year. Nothing in these regulations shall be deemed to debar the University from amending the regulations subsequently and the amended regulations, if any, shall apply to all students whether old or new.

**GUIDELINES FOR CONTINUOUS INTERNAL ASSESSMENT (20%) FOR REGULAR STUDENTS OF POST-GRADUATE COURSES of M.A. English (Semester System)**  
(Effective from the First Year Admissions for the Academic Session 2005-2006)

1. The Syndicate has approved the following guidelines, mode of testing and evaluation including Continuous Internal Assessment of students :

- (i) Terminal Evaluation : 80 %
- (ii) Continuous Assessment : 20 %
- (iii) Continuous Assessment may include written assignment, snap tests, participation in discussions in the class, term papers, attendance etc.
- (iv) In order to incorporate an element of Continuous Internal Assessment of students, the Colleges/Departments will conduct **one** written test as quantified below :

(a)	Written Test	:	25 (reduced to 5)
(b)	Snap Test	:	25 (reduced to 5)
(c)	Participation in Class Discussion	:	15 (reduced to 3)
(d)	Term Paper	:	25 (reduced to 5)
(e)	Attendance	:	10 (reduced to 2)

**Total : 100 reduced to 20**

2. Weightage of 2 marks for attendance component out of 20 marks for Continuous Assessment shall be available only to those students who attend 75% and more of classroom lectures/seminars/workshops. The break-up of marks for **attendance component** for theory papers shall be as under :

<i>Attendance Component</i>	<i>Mark/s for Theory Papers</i>
(a) 75 % and above upto 85 %	:
(b) Above 85 %	:

3. It shall **not be compulsory** to pass in Continuous Internal Assessment. Thus, whatever marks are secured by a student out of 20% marks, will be carried forward and added to his/her score out of 80 %, i.e. the remaining marks allocated to the particular subject and, thus, he/she shall have to secure pass marks both in the University examinations as well as total of Internal Continuous Assessment and University examinations.
4. Continuous Internal Assessment awards from the affiliated Colleges/Departments must be sent to the Controller of Examinations, by name, **two weeks before** the commencement of the particular examination on the *proforma* obtainable from the Examination Branch.

**SPECIAL NOTES :**

- (i) The theory paper will be of 80 marks and 20 marks will be for internal assessment.
- (ii) For the private candidates, who have not been assessed earlier for internal assessment, the marks secured by them in theory paper will proportionately be increased to maximum marks of the paper in lieu of internal assessment.

**The paper setter must put note (ii) in the question paper.**

- (iii) In the case of Postgraduate Courses in the Faculties of Arts, Science, Languages, Education, Design & Fine Arts, and Business Management & Commerce, falling under the purview of Academic Council, where such a provision of Internal Assessment/Continuous Assessment already exists, the same will continue as before.
- (iv) The marks obtained by a candidate in Continuous Internal Assessment in Postgraduate Classes from the admissions of 2004 will be shown separately in the Detailed-Marks-Card (D.M.C.).

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**OUTLINES OF SYLLABI, TESTS, TESTING PATTERN AND COURSES OF READING FOR  
M.A. (ENGLISH) SEMESTER SYSTEM (EXAMINATION 2013-2014)**

**Objectives:**

To help the students develop literary sensibility, critical thinking, and sharp, penetrating understanding of a wide range of literary texts, literary history, literary criticism/theory, and English Language/ELT.

**General Notes:**

1. There will be two semesters in a year with four compulsory papers in each semester.
2. Each paper shall carry 100 marks (80 marks for end-term written examination, 20 for internal assessment). The end term exam. shall be of 3 hours duration.
3. There shall be one question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes shall be context based. Though the nature of notes shall vary from course to course, efforts shall be made to cover a range of terms/concepts/trends/movements specific to the course.
4. There shall be four essay-type questions of 15 marks each (to be answered in about 600 words each), one question with internal choice will be set from each of the four prescribed texts/units.

## SEMESTER I

### **PAPER-I: LITERARY CRITICISM I**

**Note:** There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units :

- |         |                    |   |  |
|---------|--------------------|---|--|
| Unit 1. | Aristotle          | : | <i>Poetics</i> (Chapters i-xvi)              |
| Unit 2. | William Wordsworth | : | Preface to the <i>Lyrical Ballads</i> (1800) |
| Unit 3. | Matthew Arnold     | : | “The Study of Poetry”                        |
| Unit 4. | T.S. Eliot         | : | “Tradition and the Individual Talent”        |

The texts of Wordsworth, Arnold, and Eliot essays are available in *English Critical Texts* edited by Enright and Chickera.

#### **Suggested Readings :**

1. David Daiches: *Critical Approaches to Literature*, 2<sup>nd</sup> ed., Hyderabad: Orient Longman, 2001.
2. F. L. Lucas: *Tragedy in Relation to Aristotle's Poetics*, New Delhi: Allied Publishers, 1970.
3. Humphrey House: *Aristotle's Poetics*, Ludhiana: Kalyani Publishers, 1970.
4. M. H. Abrams: *A Glossary of Literary Terms*, Singapore: Harcourt Asia Pvt. Ltd., 2000.
5. Rene Wellek: *A History of Modern Criticism: 1750-1950*, Vols. I-IV, London: Jonathan Cape, 1958.
6. M.A.R. Habib: *A History of Literary Criticism: From Plato to the Present*, Oxford: Blackwell, 2005.
7. Boris Ford (ed.): *The Pelican Guide to English Literature*, Vols. 4 & 5, London: Pelican, 1980.
8. Harry Blamires: *A History of Literary Criticism*, Delhi: Macmillan, 2001.
9. Patricia Waugh: *Literary Theory & Criticism: An Oxford Guide*, Delhi: OUP, 2006.
10. M.S. Nagarajan: *English Literary Criticism & Theory : An Introductory History*, Hyderabad : Orient Longman, 2006.

**PAPER-II: BRITISH POETRY- I**

**Note:** There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will test the candidate's awareness of the history of English poetry from Chaucer to the end of the 19<sup>th</sup> century and will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

- Unit 1. John Donne : "Satyre: Of Religion".  
 "The Good-Morrow"  
 "The Canonization"  
 "At the Earth's Imagin'd Corners"  
 Batter My Heart, Three Person'd God"
- Unit 2. Alexander Pope : "The Rape of the Lock"
- Unit 3. John Keats : "Ode to a Nightingale"  
 "Ode on a Grecian Urn"  
 "Ode on Melancholy"  
 "To Autumn"  
 "Ode to Psyche"
- Unit 4. Robert Browning : "My Last Duchess"  
 "Andrea del Sarto"  
 "The Last Ride Together"  
 "Rabbi Ben Ezra"  
 "The Grammarian's Funeral"

**Suggested Reading:**

1. Joan Bennett : *Five Metaphysical Poets*, Cambridge: Cambridge University Press, 1964.
2. Helen Gardner ed. : *John Donne: A Collection of Critical Essays (Twentieth Century Views Series)* New Delhi: Prentice Hall India Ltd., 1979.
3. George Williamson : *A Reader's Guide to the Metaphysical Poets*, Yugoslavia: Thomas & Hudson, 1988.
4. Abrams, M.H. : *English Romantic Poets: Modern Essays in Criticism*, 2<sup>nd</sup> ed., Oxford: Oxford University Press, 1975.
5. Fraser, G.S. ed. : *Keats: The Odes (Case Book Series)*, London: Macmillan, 1971.
6. Stuart M. Sperry : *Keats: The Poet*, New Jersey: Princeton University Press, 1973.
7. Earl R. Wasserman : *The Finer Tone: Keats' Major Poems*, Baltimore: The John Hopkins Press, 1967.
8. Walter Jackson Bate (ed.) : *Keats: A Collection of Critical Essays*, New Delhi: Prentice Hall India Pvt. Ltd., 1978.
9. Drew, P. (ed.) : *Robert Browning: A Collection of Critical Essays*, New Delhi: Macmillan, 1985.
10. J.R. Watson (ed.) : *Browning: Men and Women and Other Poems (Case Book Series)*, New Delhi: Macmillan, 1986

### PAPER III: BRITISH DRAMA-I

**Note:** There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will test the candidate's awareness of the history of English drama from the beginnings to the end of early 20th century, and will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

- Unit 1. Christopher Marlowe : *Doctor Faustus*
- Unit 2. William Shakespeare : *King Lear*
- Unit 3. Richard Sheridan : *The School for Scandal*
- Unit 4. George Bernard Shaw : *Pygmalion*

#### Suggested Readings:

1. Clifford Leech : *Christopher Marlowe: A Collection of Critical Essays (Twentieth Century Views Series)*, New Delhi: Prentice Hall India, 1978.
2. Judith O'Neill : *Critics on Marlowe*, London: Allen & Unwin, 1969.
3. Ghansham Sharma (ed.) : *Reinterpretations of Marlowe's Faustus: A Collection of Critical Essays*, New Delhi: Doaba House, 1984.
4. A. C. Bradley : *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*, New Delhi: Dodo Press, 2009.
5. Ralph J. Kaufmann : *Elizabethan Drama: Modern Essays in Criticism*, Oxford: Oxford University Press, 1970.
6. Alfred Harbage : *Shakespeare: The Tragedies: A Collection of Critical Essays*, New Delhi: Pearson, 2005.
7. Janet Adelman (ed.) : *Twentieth Century Interpretations of King Lear*, New Delhi: Prentice-Hall India, 1980.
8. James Morwood & David Crane, (Ed.) : *Sheridan Studies*, Cambridge: Cambridge University Press, 1996.
9. Eric Bentley : *Bernard Shaw*, London: Limelight Editions, 1985.
10. Colin Wilson : *Bernard Shaw, A Reassessment*, Athenum, 1969.
11. G. E. Brown : *George Bernard Shaw*, London: Evans Brothers, 1970.
12. Christopher Innes (ed.) : *Cambridge Companion to George Bernard Shaw*, Cambridge: Cambridge University Press, 2006.

**PAPER-IV: BRITISH FICTION-I**

**Note:** There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will test the candidate's awareness of the history of English novel from the 17<sup>th</sup> century to the end of the 19<sup>th</sup> century, and will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units.

- Unit.1. Henry Fielding : *Joseph Andrews*
- Unit.2. Charles Dickens : *Hard Times*
- Unit.3. Charlotte Bronte : *Jane Eyre*
- Unit.4. Thomas Hardy : *Jude, the Obscure*

**Suggested Readings:**

1. Terry Eagleton: : *The English Novel: An Introduction*, Oxford: Blackwell, 2005.
2. Martin C. Battestin : *The Moral Basis of Fielding's Art: A Study of Joseph Andrews*, Connecticut: Wesleyan University Press, 1967.
3. R. Paulson : *Henry Fielding: A Collection of Critical Essays (Twentieth Century Views Series)*, New Delhi: Prentice Hall India, 1976.
4. Alberto J. Rivero, : *Critical Essays on Henry Fielding*, London: Barnes & Noble, 1998.
5. Jill Campbell : *Natural Masques Gender and Identity in Fielding's Plays and Novels*, Stanford: Stanford University Press, 1995.
6. Edward Gray (ed.) : *20th Century Interpretations of Hard Times: A Collection of Critical Essays*, New Delhi: Prentice Hall Pvt. Ltd., 1969.
7. Harold Bloom ed., : *Modern Critical Interpretations: Charles Dickens' Hard Times*, New York: Chelsea House, 1987.
8. Philip Collins (ed.) : *Dickens' Hard Times: A Critical Heritage*, London: Routledge & Kegan Paul, 1971.
9. Judith O'Neill (ed.) : *Critics on Charlotte Bronte & Emily Bronte*, Miami: University of Miami Press, 1979.
10. Miriam Allott (ed.) : *Charlotte Bronte: Jane Eyre (Casebook Series)*.
11. Jill Karson : *Readings on Jane Eyre, Readings on Jane Eyre*, San Diego, CA: Green Haven Press, 2000.



**SEMESTER-II****PAPER-I: LITERARY CRITICISM-II**

**Note:** There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will test the candidate's awareness of the history of English criticism in 20<sup>th</sup> century (up to 1960), and will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

**Prescribed Texts:**

Unit 1 Formalist Approach

Unit 2 Psychological Approach

Unit 3 Mythological and Archetypal Approach

Unit 4 "Literature and History" (First Chapter of Terry Eagleton's *Marxism & Literary Criticism*)

Units 1, 2 and 3 are based on corresponding sections from Guerin et al, ed., *A Handbook of Critical Approaches to Literature*

**Suggested Readings:**

1. Wimsatt and Brooks: *Literary Criticism: A Short History*, New Delhi: Oxford & IBH Pub. Co., 1974.
2. David Robey & Ann Jefferson: *Modern Literary Theory*, London: Batsford, 1986.
3. Harry Blamires: *A History of Literary Criticism*, Delhi: Macmillan, 2001.
4. M.A.R. Habib: *A History of Literary Criticism: From Plato to the Present*, Oxford: Blackwell, 2005.
5. M.S. Nagarajan, *English Literary Criticism & Theory: An Introductory History*, Hyderabad: Orient Longman, 2006.
6. Patricia Waugh: *Literary Theory & Criticism: An Oxford Guide*, New Delhi: Oxford University Press, 2006.
7. Frank Lentriccia, *After the New Criticism*, Chicago: Chicago University Press, 1980.
8. Hans Bertens, *Literary Theory: The Basics*, New York: Routledge, 2003.
9. Peter Barry: *Beginning Theory: An Introduction to Literary & Cultural Theories*, 2<sup>nd</sup> ed., Manchester: Manchester University Press, 2004.
10. Raman Selden: *A Reader's Guide to Contemporary Literary Theory*, New Delhi: Pearson, 2006.
11. John Crowe Ransom, *The New Criticism*, New York: New Directions, 1941.
12. I.A. Richards, *Practical Criticism*, London: Routledge & Paul, 1964.
13. Terry Eagleton, *Marxism and Literary Criticism*, University of California Press: London, 1976.

**PAPER-II: BRITISH POETRY-II**

**Note:** There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will test the candidate's awareness of the history of English poetry in 20<sup>th</sup> century, and will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

- Unit 1. W. B. Yeats : "Easter 1916"  
 "The Second Coming"  
 "A Prayer for My Daughter"  
 "Sailing to Byzantium"  
 "The Circus Animals' Desertion"
- Unit 2. T. S. Eliot : "The Love Song of J. Alfred Prufrock"  
 "The Hollowmen"
- Unit 3. W. H. Auden : "In Memory of W. B. Yeats"  
 "Musee des Beaux Arts"  
 "September 1, 1939"  
 "Shield of Achilles"  
 "Funeral Blues"
- Unit 4. Ted Hughes : "The Jaguar"  
 "Hawk Roosting"  
 "Thrushes"  
 "Crow Alights"  
 "Crow's Last Stand"

**Suggested Readings:**

1. David A. Moody, *The Cambridge Companion to T.S. Eliot*, Cambridge: Cambridge University Press, 2003.
2. Bernard Bergonzi, *T. S. Eliot (Masters of World Literature)*, London: Macmillan, 1978.
3. Helen Gardner : *The Art of T.S. Eliot*, New Delhi: Penguin, 1988.
4. John Lucas: *Modern English Poetry – from Hardy to Hughes: A Critical Survey*, London, Batsford Ltd., 1986.
5. Edward Maline: *A Preface to Yeats*, London: Longman Group Ltd., 1983.
6. Jon Stallworthy (ed.): *Yeats' Last Poems (Casebook Series)*, New Delhi: Macmillan, 1968.
7. Keith Sagar: *The Art of Ted Hughes*, Cambridge: Cambridge University Press, 1975.
8. Stephen Spender: *Eliot (Fontana Modern Masters)*, Glasgow: William Collins & Sons Ltd., 1967.
9. Terry Gifford, Neil Roberts: *Ted Hughes: A Critical Study*, London: Faber & Faber, 1981.
10. Edward Mendelson: *Early Auden*, London: Faber & Faber, 1999.
11. Stan Smith, *Cambridge Companion to W.H. Auden*, Cambridge: Cambridge University Press, 2004.

**PAPER-III: BRITISH DRAMA-II**

**Note:** There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will test the candidate's awareness of the history of English drama in 20<sup>th</sup> century, and will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

- Unit 1. T. S. Eliot : *Murder in the Cathedral*
- Unit 2. Samuel Beckett : *Waiting for Godot*
- Unit 3. John Osborne : *Look Back in Anger*
- Unit 4. Tom Stoppard : *Rosencrantz and Guildenstern are Dead*

**Suggested Readings:**

1. Christopher Innes, *Modern British Drama: The Twentieth Century*, 2<sup>nd</sup> edition, Cambridge: Cambridge University Press, 2002.
2. Hugh Kenner: *A Reader's Guide to Samuel Beckett*, New York: Grove Press, 1961.
3. John Fletcher: *Samuel Beckett's Art*, London: Chatto and Windus, 1967.
4. Ruby Cohn, *A Casebook on 'Waiting for Godot'*, New York: Grove Press, 1967.
5. Ronald Hayman, *Samuel Beckett*, London: Heinemann, 1968.
6. John Russell Taylor: *Anger and After: A Guide to the New British Drama*, London: Methuen, 1969.
7. Kenneth Allsop: *The Angry Decade: A Survey of the Cultural Revolt of the 1950s*, London: John Goodchild Publishers, 1984.
8. John Russell Brown (ed.): *A Short Guide to Modern British Drama*, London: Barnes & Noble, 1983.
9. Michael Anderson, *Anger and Detachment: A Study of Arden, Osborne and Pinter*, London: Pitman, 1976.
10. Ronald Hayman: *John Osborne* (Contemporary Playwrights Series), London: Heinemann Educational, 1970.
11. Harold Bloom, (ed.): *Tom Stoppard* [Bloom's Major Dramatists], New York: Chelsea House, 2003.
12. Katherine E. Kelly (ed.): *The Cambridge Companion to Tom Stoppard*, Cambridge: Cambridge University Press, 2001.
13. Jenkins, Anthony: *The Theatre of Tom Stoppard*, Austin: University of Texas Press, 2003.

**PAPER-IV: BRITISH FICTION-II**

**Note:** There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will test the candidate's awareness of the history of English novel in the 20<sup>th</sup> century, and will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

Unit 1	D. H. Lawrence	:	<i>Sons and Lovers</i>
Unit 2	Virginia Woolf	:	<i>Mrs. Dalloway</i>
Unit 3	Joseph Conrad	:	<i>Heart of Darkness</i>
Unit 4	William Golding	:	<i>Lord of the Flies</i>

**Suggested Readings:**

1. Bernard Bergonzi, *Reading the Thirties: Texts and Contexts*, Pittsburgh: Pittsburgh University Press, 1978.
2. George M. Johnson, *Dynamic Psychology in Modern British Fiction*, London: Palgrave Macmillan, 2005.
3. Geoff Dyer, *Out of Sheer Rage: Wrestling with D.H. Lawrence*, North Point Press, 1999.
4. Anne Fernihough, *The Cambridge Companion to D.H. Lawrence*, Cambridge University Press, 2001.
5. Keith Sagar, *D.H. Lawrence: Life into Art*, New York: Penguin, 1986.
6. Jeremy Hawthorn, *Virginia Woolf's Mrs. Dalloway: A Study in Alienation*, Sussex University Press, 1975.
7. Harold Bloom, *Virginia Woolf's Mrs. Dalloway* (Bloom's Modern Critical Interpretations), London: Chelsea House Publications, 1988.
8. Richard Adams: *Heart of Darkness*. London: Penguin, 1991.
9. Harold Bloom, (ed.): *Marlow*. New York: Chelsea House, 1992.
10. Robert Burden: *Heart of Darkness*, London: Macmillan Educational, 1991.

**M.A. PART-II****SEMESTER-III****PAPER-I: LITERARY THEORY-I****Objectives:**

The paper provides an important study of literary theory as an intellectual and critical activity 1960 onwards. Central to this course is the analysis of some of the major critical contributions to this area which form a benchmark in understanding the dynamics of literary/critical methods. The course takes up major strands of modern literary theory and provides a conceptual context for an understanding of the function and practice of modern literary and cultural criticism.

**Note:** There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will test the candidate's awareness of the history of literary theory 1960 onwards, and will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

**Prescribed Texts:**

**Unit-1** Roland Barthes: "The Death of the Author" from Roland Barthes, *Image, Music, Text* (London: Flamingo, 1977): 142-48. Also in David Lodge (ed.) *Modern Criticism and Theory: A Reader* (London and New York: Longman, 1988): 166-72.

**Unit-2** Wolfgang Iser: "The Reading Process: a Phenomenological Approach" from David Lodge (ed.) *Modern Criticism and Theory: A Reader* (London and New York: Longman, 1988).

**Unit-3** M. H. Abrams: "The Deconstructive Angel" (from David Lodge (ed.) *Modern Criticism and Theory: A Reader*, London and New York: Longman, 1988),

**Unit-4** Raymond Williams: "Base and Superstructure"; and "Dominant, Residual and Emergent." From Raymond Williams, *Marxism & Literature* (Oxford: Oxford University Press, 1977): 75-82 and 121-27.

**Suggested Reading:**

1. Peter Barry: *Beginning Theory* (Manchester and New York: Manchester University Press, 1995).
2. Raman Selden: *A Reader's Guide to Contemporary Literary Theory* (New Jersey: Prentice-Hall, 1985).
3. Ann Jefferson & David Robey, eds., : *Modern Literary Theory* (New York: Barnes and Noble, 1982).
4. Terry Eagleton: *Literary Theory: An Introduction* (Minneapolis: University of Minnesota Press, 1983).
5. .... *Marxism and Literary Criticism* (Berkeley and Los Angeles: University of California Press, 1976).
6. Krishnaswamy et al.: *Contemporary Literary Theory: A Student's Companion* (New Delhi: Macmillan, 2000).
7. Jonathan Culler: *Barthes* (Great Britain: Fontana, 1983).
8. Jeremy Hawthorn, *A Concise Glossary of Contemporary Literary Theory* (London: Edward Arnold, 1992).
9. Stuart Sim, ed. *AZ: Guide to Modern Literary and Cultural Theorists* (London: Harvester Wheatsheaf, 1995).
10. John Sturrock: *The Word from Paris: Essays on Modern French Thinkers and Writers* (London: Verso, 1998).

**PAPER-II: INDIAN WRITING IN ENGLISH****Objectives:**

The focus of this paper is the study of Indian contribution to literature in English, from the early advent of English in India to contemporary writing in English. The history and development of Indian Writing in English is scrutinized with reference to the Indian Nationalist Movement, the philosophical thinking of political and social leaders/activists like Mahatma Gandhi, Pandit Jawahar Lal Nehru, Raja Rammohan Roy and others. The issues raised by diasporic movements across the globe, post coloniality and the emergence of modern India is also a part of the study of this paper.

**Note:** There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will test the candidate's awareness of the history of Indian writing in English, and will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

**Prescribed Texts:**

- Unit I: Raja Rao : *Kanthapura*
- Unit II: This unit will have three poets and there will be three poems by each :
- (a) Agha Shahid Ali : "Farewell", "Ghazal", ("Where are you now ?") and "The Country without a Post Office". Available in *The Country without a Post Office*, Delhi: Ravi Dayal, 2000, 1st Indian Edition.
- (b) A. K. Ramanujan : "Small-Scale Reflections on a Great House"; "Obituary", "Love Poem for Wife 1." Available in R. Parthasarathy ed., *Ten Twentieth Century Indian Poets* (Delhi: Oxford University Press, 1976).
- (c) Imtiaz Dharkar : "Purdah I", "Grace" and "Prayer" available in Imtiaz Dharkar, *Purdah and other Poems*, Delhi: Oxford University Press, 1989.
- Unit III: Amitav Ghosh : *The Shadow Lines* (Delhi: Ravi Dayal, 1988).
- Unit IV: Mahesh Dattani : *Final Solutions* (New Delhi: Penguin, 2005).

**Suggested Reading:**

1. K. R. S. Iyengar, *Indian Writing in English* (New Delhi: Sterling, 1985).
2. Bruce King, *Modern Indian Poetry in English* (New Delhi: Oxford University Press, 1987).
3. A. K. Mehrotra ed., *An Illustrated History of Indian Literature in English* (New Delhi: Permanent Black, 2003).
4. Tabish Khair, *Babu Fictions* (Delhi: Oxford University Press, 2006).
5. Meenakshi Mukherjee, *Twice Born Fiction* (New Delhi: Heinemann, 1971).
6. Meenakshi Mukherjee, *The Perishable Empire: Essays on Indian Writing in English* (New Delhi: Oxford University Press, 2000).
7. M. K. Naik ed., *Aspects of Indian Writing in English* (Delhi: Macmillan, 1979).
8. S. Tharu and K. Lalitha, *Women Writing in India: 600BC to the Present*, 2 vols. (New Delhi: Oxford University Press, 1995).
9. V. Raghavan and Nagendra, *An Introduction to Indian Poetics* (Bombay: Macmillan, 1970).
10. G. N. Devy, ed., *Indian Literary Criticism: Theory and Interpretation*. Hyderabad: Orient Longman, 2004.

**PAPER- III (Opt. i): POSTCOLONIAL STUDIES I (ECS II PCS I)**

**Objectives:** To familiarize the students with theoretical concepts related to the literatures of the 'new' world - Asian, African, Australian, Caribbean, Latin American, Canadian - which have long remained ignored owing to colonialism; to foreground issues such as identity, history, class, race, gender, nation, culture, marginality, diasporic consciousness etc., emphasizing the emergent nature of literary productions from decolonized communities.

**Note:** There shall be one context-based question of 20 marks in which the candidate shall have to attempt four out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

**Unit-I. ENGLISH LITERARY STUDIES (with reference to English in India)**

1. Thomas Babington Macaulay, 'Indian Education: Minute of the 2nd of February, 1835', in G. M. Young (ed.), *Macaulay: Prose and Poetry* (Cambridge, MA: Harvard University Press, 1967), 719-30.
2. Gauri Vishwanathan, Introduction to *Masks of Conquest* (New York: Columbia University Press, 1989): 1-22.

**Unit-II. CULTURAL IDENTITY AND THE NATION**

1. Ernest Renan, 'What is a Nation?' in Homi K. Bhabha, ed. *Nation and Narration* (London and New York: Routledge, 1990): 8-22.
2. Frantz Fanon, 'On National Culture' from *The Wretched of the Earth* (Harmondsworth: Penguin, 1967): 166-99.

**Unit-III. DEFINING FORCES: GENDER AND RACE**

1. (i) Chandra Talpade Mohanty, 'Under Western Eyes', in Patrick Williams and Laura Chrisman, eds., *Colonial Discourse/Postcolonial Theory* (New York: Harvester Wheatsheaf, 1993): 196-220.  
(ii) Gayatri Chakravorty Spivak: 'A Literary Representation of the Subaltern: Mahasweta Devi's *Stanadayini*', in Spivak, *In Other Worlds: Essays in Cultural Politics* (New York: Methuen, 1987): 222-40.
2. Race: background, classification of races, Social Darwinism and imperial practice, social construction of race; race and ethnicity.

**Unit IV. CULTURAL IDENTITY AND DIASPORA**

1. Stuart Hall, 'Cultural Identity and Diaspora' in Jonathan Rutherford ed., *Identity: Community, Culture, Difference* (London: Lawrence and Wishart, 1990): 222-37. Also in Padmini Mongia, *Contemporary Postcolonial Theory: A Reader* (London: Arnold, 1996): 110-21.
2. Homi Bhabha, 'Of Mimicry and Man: The Ambivalence of Colonial Discourse' in Homi K. Bhabha, *The Location of Culture* (London and New York: Routledge, 1994): 85-92.

**Suggested Reading :**

1. Leela Gandhi, *Postcolonial Theory* (Oxford: Oxford University Press, 1998).
2. Ania Loomba, *Colonialism/Postcolonialism* (London and New York: Routledge, 1998).
3. Aijaz Ahmad, *In Theory: Classes, Nations, Literatures* (New Delhi: Oxford University Press, 1993).
4. John McLeod, *Beginning Postcolonialism* (Manchester and New York: Manchester University Press, 2000).
5. Robert Young, *White Mythologies: Writing History and the West* (London: Routledge, 1992).
6. Rajeswari Sunder Rajan (ed.), *The Lie of the Land: English Literary Studies in India* (Delhi: Oxford University Press, 1992).
7. Benedict Anderson, *Imagined Communities* (London: Verso, 1983).
8. Rumina Sethi, *Myths of the Nation: National Identity and Literary Representation* (Oxford: Clarendon, 1999).
9. Partha Chatterjee, *Nationalist Thought and the Colonial World: A Derivative Discourse* (Delhi: Oxford University Press, 1986).
10. Kumkum Sangari and Sudesh Vaid (eds.), *Recasting Women* (New Delhi: Kali, 1989).

**PAPER-III (Opt. ii): LINGUISTICS-I (ECS II LIN I)****Objectives :**

This paper is aimed to provide an introduction to the studies of language in modern times. Students are made to be aware of developments in the field of Linguistics in the 20<sup>th</sup> Century, and develop an understanding of the nature of language study through a scientific and analytical approach. An understanding of the concepts in modern Linguistics is an essential objective and the approach to be adopted is that of clear explication of linguistic thought and of the levels of linguistic analysis.

**Pattern of examination**

There shall be one compulsory question of 20 marks, comprising of short notes from all the units in which the candidate shall attempt four out of six short notes in 200 words each.

In addition, there will be four questions of 15 marks each i.e. one question with internal choice will be set from each of the four units. The questions from Units 1 & 2 would be Essay Type. The questions from Units 3 & 4 would be exercises (Phonetic Transcription of words with primary stress, and morphological analysis) and short notes.

**Content**

Unit 1. Language - nature and functions (arbitrariness of sign, speech and writing, animal and human language, conventionality, system of systems). The earlier study of language - historical comparative approaches, a brief history of linguistics

Unit 2. The growth of Modern Linguistics:- The descriptive approach, Linguistics as a Science. The early structuralists, anthropologists - Boas, Sapir, Whorf The contribution of Bloomfield. Ferdinand de Saussure and Dichotomies; Langue and Parole, Syntagmatic and Paradigmatic relationships, synchronic and diachronic approaches. Branches of Linguistics; Psycholinguistics and Neurolinguistics, Sociolinguistics and the study of the variation in language, particularly, dialect, accent and register.



Unit 3. Levels of linguistic analysis I - Phonetics (speech organs, description and classification of sounds, IPA system, phonemes, allophones, minimal pairs); Morphology ( free and bound morphemes, allomorphs, zero morphemes, morphophonemics).

Unit 4. The Phonology of English - the description and classification of English Vowels and consonants, syllable structure, word stress. Transcription of English words, marking stress. Weak forms, assimilation and elision in connected speech, basic patterns of intonation.

Word formation in English; derivation, affixation , compounds.

**Suggested Reading:**

1. Yule, G., *The Study of Language*, Cambridge, Cambridge University Press, 2009.
2. Radford, A., *Linguistics: An Introduction*, Cambridge, Cambridge University Press, 1999.
3. Culler Jonathan , *Saussure*, London Fontna Modern Classics, 1978.
4. Crystal, D., *Linguistics*, Harmondsworth, Penguin, 1980.
5. Sethi, J. and Dhamija, *Course in Phonetics and Spoke English*, New Delhi.
6. Syal and Jindal, *Introduction to Linguistics, Grammer and Semantics*, revised Ed., N.Delhi, Prentice Hall of India, 2007.
7. Lyons, J., *Language and Linguistics*, Cambridge, CUP 1982.
8. Roach, P., *English Phonetic and Phonology*, Prentice Hall of India, 1995.
9. Gimson, A.C., *Introduction to the Pronunciation of English*, London, Arnold, 1988.
10. Fromkin, Rodman and Hyams, *An Introduction to Language* 7<sup>th</sup> Ed., 11 Thomson Wadworth, Thomsan Asia, Singapore, reprinted in India 2004.
11. Conrad and Leech, *A Student Grammar of Spoken and Written English*, London, Longman
12. Bauler, L., *Morphology* CUP, 2002.

**PAPER-III (opt. iii) AMERICAN LITERATURE I  
(AMERICAN FICTION FROM 1800 TO THE PRESENT)**

**Objective:**

The course examines changes in the American narrative from 1800 to the present and considers what might be distinctly "American" about American literature. It focuses on the historical and cultural influences, literary movements, the short story and novel as distinct genres and on major literary figures. It explores literature that reveals and emerges from multiple perspectives such as those of race, gender, ethnicity, socio-economic class and historical period.

**Note:** There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will test the candidate's awareness of the history of American fiction, and will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

**Prescribed Texts:**

Unit I : (19<sup>th</sup> Century Short Fiction)

- (a) Edgar Allan Poe, "The Fall of the House of Usher" (Norton)
- (b) Nathaniel Hawthorne, "Rappaccini's Daughter" (Norton)
- (c) Stephen Crane, "The Open Boat" (Doubleday Press)

Unit II : (Twentieth Century Short Fiction)

- (a) Ernest Hemingway, "The Snows of Kilimanjaro" (Norton)
- (b) William Faulkner, "A Rose for Emily" (Random House)
- (c) Joyce Carol Oates, "Scenes of Passion and Despair" (Oxford)

Unit III : Toni Morrison, *The Bluest Eye* (Vintage)

Unit IV : Don DeLillo, *White Noise* (Penguin)

**Suggested Readings :**

1. Kenneth Silverman, ed., *New Essays on Poe's Major Tales* (Cambridge University Press, 1992).
2. Charles E. May, *Edgar Allan Poe: A Study of the Short Fiction* (Twayne Series, 1991).
3. Albert V. Frank, ed., *Critical Essays on Hawthorne's Short Stories* (Twayne, 1993).
4. Chester L. Wolford, Stephen Crane, *A Study of the Short Fiction* (Twayne, 1989).
5. Paul Smith ed., *New Essays on Hemingway's Short Fiction* (Cambridge University Press, 1985).
6. Joseph M. Flora, *Hemingway: A Study of the Short Fiction* (Twayne, 1983).
7. Hans H. Skei, *The Art of Brevity: Excursions in Short Fiction* (South Carolina Press, 2004).
8. Linden Peach ed., *Toni Morrison: Contemporary Critical Essays* (Casebok Series, 1998).
9. Nancy Peterson, *Toni Morrison: Critical Approaches* (John Hopkins University Press, 1997).
10. Tim Engels & Hugh Ruppersbury eds., *Critical Essays on Don DeLillo* (GK Hall, 2000).

**PAPER III (Opt. iv): INDIAN LITERARY CRITICISM AND THEORY I****Objective:**

This paper shall focus singularly on Indian Poetics - its various schools and theories so as to provide an alternative perspective of Literary Theory from an indigenous perch. The corpus of Indian Poetics is very rich and multivalent; the paper shall however deal with basic concepts and would therefore be introductory in nature and scope. The prescribed texts are available in English translation and there is no dearth of secondary material also. The students would be encouraged to take a critical view of our own 'poetics' and its relevance in the postcolonial contexts.

**Note:** There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

**Prescribed Text****Unit I**

*Rasa – Siddhanta* with special reference to Bharatmuni, "On Natya and Rasa: Aesthetic of Dramatic experience" from the *Natyashastra*, anthologized in G.N.Devy's edited book *Indian Literary Criticism* (Hyderabad; Orient Longman, 2002).

**Unit II**

*Dhavni –Siddhanta* with special reference to Anandvardhana, "Dhavni: Structure of Meaning" from *Dhavanyaloka*, anthologized in G.N. Devy's edited book *Indian Literary Criticism* ( Hyderabad, Orient Longman, 2002).

**Unit III**

*Vakrokti-Siddhanta* with special reference to Kunatak, "Language of Poetry and Metaphor" from *Vakrokti-Jivita*, anthologized in G.N. Devy's edited book *Indian Literary Criticism* (Hyderabad, Orient Longman, 2002).

**Unit IV**

A.K.Ramanujan, "On Ancient Tamil Poetics" anthologized in G.N. Devy's edited book *Indian Literary Criticism* ( Hyderabad, Orient Longman, 2002).

**Suggested Readings:**

Rajan, P.K., *Indian Literary Criticism in English: Critics, Texts, Issues* (Delhi & Jaipur, Rawat, 2004).

Aijaz Ahmed, *In Theory; Classes, Nations, Literatures* (London, OUP, 1992).

Devi, G.N., *In Another Tongue* (Delhi, MacMillan, 1993).

\_\_\_\_\_ and Dallamayr Fred, *Between Traditions and Modernity* ( Delhi; Sage, 1998).

Chari, V.K, *Sanskrit Criticism* (Delhi, Motilal Banarsidas, 1993).

Sethuraman, V. Ed., *Indian Aesthetics: An Introduction* (Delhi, MacMillan 1992).

Rao, Raja, *The Meaning of India* (Delhi: Vision Books, 1996).

Mukherjee, Meenakshi, *The Perishable Empire* (Delhi, OUP, 2000).

\_\_\_\_\_, *Reality and Realism* (Delhi, OUP, 1983).

Suder Rajan, Rajeswari, Ed., *The Lie of the Land* (Delhi, OUP, 1991).

Gauri, Viswanathan, *Masks of Conquest* (New York, Colombia University Press, 1989).

Narasimhaiah, C.D. and Srinath, C.N. Eds., *A Common Poetic for Indian Literature* (Mysore, Dhavanyaloka, 1984).

Rayan, Krishna, *The Burning Bush* (Delhi, B.R. Publishing, 1989).

\_\_\_\_\_, *Text and Sub-text* (Delhi, Arnold Heinemann, 1989).

\_\_\_\_\_, *Sahitya, A Theory* (Delhi, Arnold Heinemann, 1991).

Paranjape, Makarand Ed., *Nativism: Essays in Criticism* (Delhi; Sahitya Akademi, 1998).

Krishna, Daya, *Indian Philosophy: A Counter-Perspective* (Delhi, OPU 1991).

Krishnamoorthy, K, *Essays in Sanskrit Criticism* (Dharwar, Karnatak Univ., 1964).

Kane, P.B., *History of Sanskrit Poetics* (Delhi, Motilal Banarasidass, 1971, 4<sup>th</sup> ed.)

#### **PAPER IV (Opt.i): CULTURAL STUDIES-I**

##### **Objectives:**

The course combines a thorough training in critical and cultural studies with a diverse range of advanced options offering you scope to configure and appropriate programme of study that meets your needs. At a historical juncture of incessant theoretical discourse when English Departments are being structurally reconstituted, cultural studies becomes significant as a course that focuses on criticism as a social and cultural practice in the 20<sup>th</sup> Century. An English education is now less a concern of familiar Western Course and more a confrontation with the diversity of transnational cultural schemes and texts. Such a task sets out to situate literature in relation to culture and within larger cultural formations. The main aim of this course is to examine literary studies as a self conscious pursuit of a 'critical' definition of culture.

The programme is designed to provide grounding in the theoretical debates that inform contemporary investigations in a number of areas, such as society, subjectivity, ethnicity, aesthetics, postmodern experience and cultural history. The insights and analyses of late twentieth-century forms of critique – psychoanalysis, deconstruction, and ideological and political thought – are employed to assess some key concepts of interdisciplinary study. Working within multiple contextual formations in a globalized world, the course explains the need for on going contest and struggle to understand ideology of mass culture and hegemony with the necessity of achieving cultural knowledge of ordinary people vs. the elites, thus drawing the student closer to a bewildering variety of local and trans-cultural politics.

**Note:** There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words

each). One question with internal choice will be set from each of the following four prescribed texts/units:

**Prescribed Texts:**

**Unit I: What is Culture?**

1. T.S. Eliot, "The Three Senses of Culture", from *Notes Towards the Definition of Culture*, London: Faber and Faber, 1948. 21-34.
2. Raymond Williams, 'Culture is Ordinary', in *The Routledge Critical and Cultural Theory Reader*. Ed. Neil Badmington and Julia Thomas, London & New York, Routledge.

**Unit II: Culture Studies**

1. Richard Johnson, "What is Cultural Studies Anyway?", in *What is Cultural Studies?: A Reader*, Ed. John Storey, London & New York: Arnold, 1976. 75-114.

**Unit III: Culture as Discourse**

1. Eric Hobsbawm, "Introduction: Inventing Tradition", in *The Invention of Tradition*. Eds. Eric Hobsbawm and Terence Ranger, Cambridge: Cambridge University Press, 1997 rpt. 1-14.
2. Clifford Geertz, "Thick Description: Towards an Interpretive Theory of Culture" from *Interpretation of Cultures: Selected Essays of Clifford Geertz*, Basic Books, 1973. 3-30.

**Unit IV: Representation and Ideology**

1. Stuart Hall, "The Work of Representation", in *Representation: Cultural Representations and Signifying Practices* Ed. Stuart Hall, London: Sage, 1997, 15-64.
2. Louis Althusser, "From 'Ideology and Ideological State Apparatus'" in Anthony Easthope and Kate McGowan ed., *A Critical and Cultural Theory Reader* (Open University Press).

**Suggested Readings:**

Ali Rattansi and Sally Westwood Eds., *Racism, Modernity and Identity* (Polity Press, Oxford 1994).

Ashis Nandy, *The Secret Politics of Our Desires: Innocence, Culpability, and Indian Popular Cinema* (Zed, London, 1999).

Donna Haraway, *Simians, Cyborgs and Women* (Free Association Books, London, 1991).

Graeme Turner, *British Cultural Studies* (Routledge, London, 1990).

Hohn Rajchman Ed., *The Identity in Question* (Routledge, London, 1995).

John Storey Ed., *What is Cultural Studies?* (Edward Arnold, London 1996).

Malcolm Waters, *Globlisation* (Routledge, London, 1995).

Stuart Hall, *Critical Dialogues in Cultural Studies* (Penguin, London, 1996).

Richard Hoggart, *The Uses of Literacy* (Penguin, London, 1958).

Ziauddin Sardar and Jerome Ravetz, *Cyberfutures : Culture and Politics on the Information Superhighway* (Pluto Press, London, 1966).

**PAPER IV (Opt.ii): APPLIED LINGUISTICS I**

**Note:** There shall be one compulsory question of 20 marks comprising of short notes from all 4 Units in which the candidate shall attempt four out of six short notes in 200 words each. In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set on each of the four prescribed units.

**Prescribed Contents:**

Unit 1: Linguistics and Language Teaching- Behaviourist, mentalist and cognitivist views of language learning. The difference between learning the first and the second language. Second language acquisition. The Monitor model.

Unit 2: The Language Learner: Interlanguage .Learners' errors as strategies of learning, Types of errors, The significance of error analysis. Universal grammar. Acculturation. Individual differences in learning-age, motivation, attitude and aptitude.

Unit 3: The notion of communicative competence. Varieties of language - social and regional dialects, pidgins and creoles, register. The significance of language variation in teaching and learning language.

Unit 4: Application of linguistics to the study of literary style: A few literary texts to be taken as examples to illustrate features of literary language-deviation, foregrounding, parallelism and poetic diction.

**Suggested Readings:**

1. Yule, George, *The Study of Language* ( Cambridge University Press, New Delhi, 2006 ).
2. Kirkpatrick, Andy, *World Englishes*, (Cambridge University Press, U.K., 2007).
3. Corder, S. Pit, *Introducing Applied Linguistics* (Penguin, U.K., 1993).
4. Krishnaswamy and Sriraman, *Applied Linguistics* ( Delhi, OUP, 1998).
5. Long, Michael H. and Doughty, Catherine J., *The Handbook of Second Language Acquisition* (Blackwell, U.K., 2005).
6. Downes, William, *Language and Society* (Cambridge University Press, U.K., 1998).
7. Ellis, Rod, *Understanding Second Language Acquisition* (Oxford University Press, U.K., 1998).
8. Mc Laughlin, Barry, *Theories of Second Language Learning* ( Edward Arnold, U.K., 1988).
9. Skehan, Peter, *Individual Differences in Second Language Learning* ( Arnold, U.S., 1989).
10. Leech, G.N., *A Linguistic Guide to English Poetry* (Longman London, 1967).

**PAPER IV (Opt. iii): WORLD POETRY /NOVEL IN TRANSLATION****Objectives:**

The paper provides an interesting study of world poetry and novel with a view to help students develop perspective on world literature. This course is designed around canonical texts, and offers an opportunity to develop sense of what a 'classic' is, apart from helping students develop ways of approaching, understanding and interpreting classics.

**Note:** There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

**Prescribed Texts:**

Unit-1. Dante's *Inferno* (Penguin)

Unit-2. Cervantes *Don Quixote* (Penguin)

Unit-3. Maxim Gorky's *Mother* (Moscow: Popular Publications)

Unit-4. (i) Pablo Neruda: 'A Song of Despair,' 'Enigmas' 'Brown & Agile Child' from *Collected Poems of Pablo Naruda*.

(ii) Octavia Paz: 'A Tree Within,' 'No More Cliches' 'Tomb of Amir Khusru' from *Collected Poems of Octavia Paz*.

(iii) Joseph Brodsky: 'Elegy,' 'Odysseus to Telemachus,' 'Folk Tune' from *Collected Poems of Joseph Brodsky*.

**Suggested Reading:**

1. Robert S. Haller, Trans. & Ed., *Literary Criticism of Dante Alighieri* (Lincoln: University of Nebraska Press, 1973).
2. Michael Caesar, *Dante: The Critical Heritage*, Routledge, 1995, pp 288, 383, 412, 631.
3. Peter S. Hawkins and Rachel Jacoff, ed., *The Poet's Dante: Twentieth-Century Responses*, New York: Farrar, 2001.
4. Brooks, Jeffrey, "Readers and Reading at the End of the Tsarist Era," from *Literature and Society in Imperial Russia, 1800-1914*, ed. William Mills Todd III, Stanford: Stanford University Press, 1978.
5. Brooks, Jeffrey, *When Russia Learned to Read: Literacy and Popular Literature, 1861-1917*, Princeton: Princeton University Press, 1985.
6. Brucker, A., *A Literary History of Russia*, ed. Ellis H. Minns, trans. H. Havelock, London: T. Fisher Unwin, 1908.
7. Troyat, Henri, *Gorky*, trans. Lowell Blaw, New York: Crown Publishers, 1989.
8. Levin, Dan, *Stormy Petrel: The Life and Work of Maxim Gorky*, New York: Appleton-Century, 1965, ed.

**PAPER-IV (Opt.iv) SHAKESPEARE-I**

**Note:** There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

The following topics related to **Social and Literary aspects of the age of Shakespeare:** The English Renaissance, The Reformation, The Rise of Regular Comedy and Tragedy, Neo-classical Comedy, Shakespearean Comedy, Shakespeare Tragedy, the Sonnets, Globe Theatre, Shakespearean Stage, the Groundlings.

**The following texts for detailed study:**

1. Sonnet nos.:
  - 12 – “When I do count the clock that tells the time”
  - 19 – “Devouring Time, blunt thou the lion’s paw”
  - 29 – “When in Disgrace with Fortune and men’s eyes”
  - 32 – “If thou survive my well-contented day”
  - 46 – “Mine eye and heart are at a mortal War”
  - 55 --“Nor marble nor the gilded monuments”
  - 65 – “Since brass, nor stone, nor earth, nor boundless sea”
  - 71 – “No longer mourn for me when I am dead”
  - 147 – “My love is a fever, longing still”
  - 152 – “In loving thee thou knowest I am forsworn”
2. *Henry IV- Part I*
3. *Twelfth Night*
4. *The Taming of Shrew*

**Suggested Readings:**

1. B.Ford (Ed.) : *The Age of Shakespeare* ( London, Penguin, 1982).
2. H.B.Charlton : *Shakespearean Comedy* (London, Methuen & Co. Ltd., 1959).
3. L.C. Knight : *An Approach to Hamlet* (London : Chatto and Windus, 1960).
4. G.W. Knights : *The Imperial Theme* (London : Methuen & Co. Ltd., 1951).



5. Alfred Harbage (ed.) : *20<sup>th</sup> Century Views on Shakespearean Tragedies*, Englewood Cliffs, Prentice Hall, 1964.
6. Robert Speight : *Nature in Shakespearean Tragedies*, London : Hollis & Carter, 1955.
7. Sigurd Burckhardt : *Shakespearean Meanings*, New Jersey, Princeton Uni. Press, 1968.
8. S.S. Schoenbaum : *Shakespeare; A Documentary Life*.
9. Ania Loomba & Martin Orkin : *Post-colonial Shakespeare-* London and New York, Routledge, 1998.
10. Stanley Wells : *An Oxford Anthology of Shakespeare*. New York, Oxford University Press, 1989.
11. Gabriel Egan : *Shakespeare*, Edinburgh, Edinburgh University Press, 2007.
12. Sukanta Chaudhuri (ed.) : *Shakespeare without English*, Delhi, Pearson Education, 2006.
13. Thomas Cartelli and Katherine Rowe : *New Wave Shakespeare on Screen* (U.K. : Polity Press, 2007)
14. Stephen Greenblatt : *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England* (Berkeley: Univ. of California Press, 1988).
15. Cristina Malcolmson : *The Matter of Difference: Materialist Feminist Criticism of Shakespeare* (Ithaca: Cornell University Press, 1991)
16. Alexander Legatt : *Shakespeare's Comedy of Love* (London: Methuen, 1974)
17. Jean, Howard and Phyllis Rackin : *Engendering a Nation: A Feminist Account of Shakespeare's English Histories* (London, Routledge, 1997).
18. Nigel Wood(ed.) : *Theory in Practice: Henry IV, Parts One and Two* (Buckingham: Open University Press, 1995).
19. Kenneth Muir : *Shakespeare's Sonnets* (U.K. George Allen & Unwin Ltd., 1982).
20. Richard B. Sewall : *The Vision of Tragedy* (New Haven : Yale University Press, 1959).

**SEMESTER-IV****PAPER-I: LITERARY THEORY-II****Objectives:**

The paper, which is a continuation of Paper I of semester III, introduces students to some more aspects of Literary Theory. In this semester, students will be introduced to new theorists in the field of New Historicism Postcolonial Theory and Feminist Criticism.

**Note:** There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

**Prescribed Texts:**

**Unit 1.** Stephen Greenblatt "Counterhistory and Anecdote" in Catherine Gallagher and Stephen Greenblatt *Practicing New Historicism* (London: University of Chicago Press, 2000): 49-74.

**Unit 2.** The following three excerpts from "The Postcolonial Studies Reader edited by Ashcroft, Griffiths, and Tiffin (Routledge 1995)

- i) Gayatri Spivak: "Can the Subaltern Speak", 24-28.
- ii) Homi Bhabha: "Signs Taken for Wonders", 29-35.
- iii) Edward Said: "Orientalism", 87-91.

**Unit 3.** Elaine Showalter: "Feminist Literary Criticism in the Wilderness" in David Lodge (ed.) *Modern Criticism and Theory: A Reader* (London and New York: Longman, 1988): 331-53.

**Unit 4.** Aijaz Ahmed: "The Politics of Literary Postcoloniality" in Padmini Mongia ed. *Contemporary Postcolonial Theory: A Reader* (London: Arnold, 1996) 276-93. and New York: Longman, 1988), 399-410.

**Suggested Reading:**

1. Pam Morris, *Literature and Feminism* (Oxford: Blackwell, 1993).
2. Jorge Larraín: *Ideology and Cultural Identity* (Oxford: Polity, 1994).
3. Moyra Haslett: *Marxist Literary and Cultural Theories* (London: Macmillan, 2000).
4. Arthur Asa Berger: *Cultural Criticism: A Primer of Key Concepts* (California: Sage, 1995).
5. Stevi Jackson and Jackie Jones, *Contemporary Feminist Theories* (New York: New York University Press, 1998).
6. Virginia Woolf, *A Room of One's Own* (London: Harcourt, 1929).
7. Roman De La Campa, E. Ann Kaplan and Michael Sprinker, eds., *Late Imperial Culture* (London and New York: Verso).
8. Neil Lazarus, ed., *The Cambridge Companion to Postcolonial Literary Studies* (Cambridge: Cambridge University Press, 2004).
9. Dirlík, Arif, 'The Postcolonial Aura: Third World Capitalism in the Age of Global Capitalism,' *Critical Inquiry*, Vol. 20 (1994): 328-56.
10. Bill Ashcroft and Pal Ahluwalia, *Edward Said: The Paradox of Identity* (London and New York: Routledge, 1999).

**PAPER II: INDIAN WRITING IN TRANSLATION****Objectives:**

There is a wealth of literature in various regional languages of India, which of late has been translated into English. The main purpose of the course would be to introduce students to the native varieties of literature. The range of texts, taken from different language-literatures, is enormous, foreclosing the possibilities of forging any essentialized idea of India. The Indianness of Indian writings, more often mapped through Indian English writings, stands questioned and challenged by the emerging corpus of the translated works. Each language-literature has its own specific forms, genres and literary styles to which students would be exposed through a select list of texts/ books.

**Note:** There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

**Prescribed Texts:****Unit I: Novel**

Fakir Mohan Senapati, *Six Acres and a Third*, Trans. Rabi Shankar Mishra, Satya P. Mohanty, Jatindra K. Nayak, et al. (Delhi: Penguin, 2006).

**Unit II: Short Stories**

1. Prem Chand, "The Shroud," Available in *The World of Premchand: Selected Short Stories*, Trans. & Ed. by David Rubin (Delhi: Oxford University Press, 2001): 233-40.
2. Mahasweta Devi, "Draupadi," Available in *Breast Stories*. Trans. Gayatri Chakravorty Spivak (Calcutta: Seagull, 1997): 19-38.
3. Urmil Pawar. "A Childhood Tale." Trans. Jahnvi Phalkey and Keerti Ramchandra, *Translating Caste*, Ed. Tapan Basu (Delhi: Katha, 2002): 43-55.

**Unit III: Drama**

Girish Karnad, *Tughlaq* (Delhi: Oxford University Press, 1975).

**Unit IV: Poetry**

1. Faiz Ahmad Faiz. "Don't Ask Me for that Love Again", "A Prison Evening", "We who were Executed" and "In Search of Vanished Blood." Available in *The Rebel Silhouette*. 3<sup>rd</sup> Impression. Trans. Agha Shahid Ali (Delhi: Oxford University Press, 2005).
2. Namdeo Dhasal. "Hunger" I Slew the Seven Horses of the Chariot of the Sun" translated by Dilip Chitre (Delhi: Narayana 2007).
3. Suryakant Tripathi 'Nirala'. "Remembering Saroj." Available in *A Season on the Earth: Selected Poems of Nirala*. Trans. & Ed. David Rubin (Delhi: Oxford University Press, 2003).

**Suggested Readings:**

1. Meenakshi Mukherjee, *Realism and Reality: The Novel and Society in India*, Delhi: Oxford University Press, 1994 rpt.
2. Sheldon I. Pollock (ed.), *Literary Cultures in History: Reconstructions from South Asia*, California: Univ. of California Press, 2003.
3. K. Satchidanandan, *Indian Literature: Positions and Propositions*, Delhi: Pencraft, 1999.
4. Sisir Kumar Das (ed.), *History of Indian Literature*, Vol I-X, Delhi: Sahitya Akademi, 1995.
5. Priya Joshi, *In Another Country*, Delhi: Oxford University Press, 2002.
6. K.M. George, *Comparative Indian Literature*, Delhi: Macmillan, 1984.
7. Sujit Mukherjee, *A Dictionary of Indian Literature: Beginnings-1850* (Hyderabad: Orient Blackswan, 1999).
8. G.N.Devy, *After Amnesia* (Hyderabad: Orient Longman, 1992).  
-----, *of Many Heroes* (Hyderabad: Orient Longman, 1998).
9. Tutun Mukherjee, ed., *Girish Karnad's Plays: Performance and Critical Perspectives*, Delhi: Pencraft, 2008.
10. Ananda Lal, ed., *Theaters of India: A Concise Companion*, Delhi: Oxford University Press, 2009.

**PAPER-III (opt.i): POSTCOLONIAL STUDIES-II**

**Objectives:** The course concerns New Literatures in English which will introduce students to some major issues and problems common to such literatures. After centuries of colonial rule and British Literature, we find that decolonization has shown that there are simply too many writers and writing, new nations and old hegemonies to be scrutinized. This course attempts to familiarize students to literatures of the 'new' world – African, Asian, Caribbean and Canadian – which have remained outside discourse making for a long time. The course is introduced as a revisionary discipline which primarily focuses on interrogating the Western canon.

**Note:** There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

**Prescribed Texts:**

- Unit-1 Chinua Achebe, *Things Fall Apart* (Oxford: Heinemann, 1958).
- Unit-2 Salman Rushdie, *Midnight's Children* (New York: Avon, 1980).
- Unit-3 Jean Rhys, *Wide Sargasso Sea* (London: Penguin, 1968).
- Unit-4 Margaret Atwood, *Surfacing* (Canada: McClelland and Stewart, 1972).

**Suggested Readings :**

1. Margaret Atwood, *Survival: A Thematic Guide to Canadian Literature* (Southport: McClelland and Stewart, 1972).
2. Bill Ashcroft, et al, eds., *The Post-Colonial Studies Reader* (London and New York: Routledge, 2006).
3. Diana Brydon and Helen Tiffin, *Decolonising Fictions* (Sydney: Dangaroo, 1993).
4. Homi Bhabha, *Nation and Narration* (London and New York: Routledge, 1990).
5. Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *Key Concepts in Post-Colonial Studies* (London and New York: Routledge, 1998).
6. Timonhy Brennan, *Salman Rushdie and the Third World* (New York: St. Martin's Press, 1989).
7. Thomas F. Staley, *Jean Rhys: A Critical Study* (London: Palgrave Macmillan, 1979).
8. Pierrette Frickey, *Critical Perspectives on Jean Rhys* (Washington DC: Three Continents Press, 1990).
9. Bruce King, ed., *The New National and Postcolonial Literatures: An Introduction* (Oxford: Clarendon, 1996).
10. G. D. Killam, *The Novels of Chinua Achebe*. Studies in African Literature Series. (London: Heinemann, 1978).

**PAPER-III (opt.ii): LINGUISTICS-II****Objectives:**

This course is aimed at an understanding of the development of the English language and structure of modern English. Many of the Latin-based rules and prescriptive approaches to English language have given way to a descriptive account of the language at all levels. The course is expected to familiarize students with the developments in the English language up to the present.

**Pattern of examination**

One compulsory question of 20 marks comprising of short notes from all units, in which the candidate shall attempt four out of six short notes in 200 words each.

In addition, there will be four questions of 15 marks each i.e. one question each with internal choice will be set from each of the four units.

**Content:**

**Unit 1.** Levels of Linguistics Analysis II: The study of grammar-traditional (the latin fallacy, the semantic fallacy) structural (IC analysis, NP and VP, phrase structure rules, practice of the diagram for analyzing sentence structure) transformational generative grammar with reference to Chomsky's distinction between deep and surface structures, kernel sentences and transformations and familiarity with some important transformational rules lexical restrictions.

**Unit 2.** The Grammar of English – Basic sentence patterns in English, Description of the structure of Noun Phrase, Verb Phrase, Adjective and Adverbial Phrase in English (with practical exercises). Some types of complex sentences. Sentence connection and cohesion in English.

**Unit 3.** Levels of Linguistic Analysis III: Theories of semantics, Synonymy hyponymy, entailment, polysemy, ambiguity (with examples from the semantics of English).

**Unit 4.** Diachronic changes in English- sound and spelling change and the influence of other languages on English. The development of English grammars and dictionaries. English as global language-varieties of English in Britain and around the world with special reference to Indian English.

**Suggested Readings:**

1. Palmer, F., *Grammar* (Cambridge, Cambridge Univ. Press. 1983).
2. Lyons, J., *Chomsky* (London, Fontana Modern Classics, 1983).
3. Krishnaswamy and Verma, *Modern Linguistics* (Delhi, OUP,1988).
4. Biber, Conrad and Leech, *A Student Grammar of Spoken and Written English*, London, Longman, 2002.
5. Leech, Svartvik, Quirk and Greenbaum, *A Comprehensive Grammar of English Language* (London, Longman, 1988).
6. Knowles, J., *A Cultural History of English Language* ( London , Longman, 1998).
7. Bauer, Laurie, *Watching English Language* (London, Longman, 1994).
8. Crystal, D., *English as a Global Language* (Cambridge, CUP,1997)
9. Kachru, B., *The Indianization of English* (New Delhi, OUP, 1988)
10. Wells, J., *Accents of English , Vol.-I The British Isles and Vol. II- Beyond the British Isles* ( Cambridge, Cambridge Univ. Press, 1990)

**PAPER III (opt.iii): AMERICAN LITERATURE-II**

**Objectives:** The course explores the genres of poetry and drama focusing on major American texts that have left their mark on the culture. The works selected engage with class structures, racial, ethnic, sexual and gender relations as well as questions of national identity. They represent major developments in style, content, focus and language of American Poetry and Drama.

**Note:** There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

**Texts for Study:**

- |                  |                |   |  |
|------------------|----------------|---|--|
| <b>Unit I:</b>   | Walt Whitman   | : | "Song of Myself"<br>"Crossing Brooklyn Ferry"<br>"Out of the Cradle Endlessly Rocking"<br>"Song of the Open Road" (Norton)         |
| <b>Unit II:</b>  | Robert Frost   | : | "Birches"<br>"Mending Wall"<br>"After Apple Picking"<br>"Stopping by Woods on a Snowy Evening"<br>"Design"<br>"Directive" (Norton) |
| <b>Unit III:</b> | Eugene O'Neill | : | <i>The Hairy Ape</i> (East West Press)   |
| <b>Unit IV:</b>  | Arthur Miller  | : | <i>The Crucible</i> (Allied Press)   |

**Suggested Reading:**

- Jay Grossman, ed., *Breaking Bounds: Whitman and Cultural Studies* (Oxford University Press, 1996).
- Robert K. Martin, *The Continuing Presence of Walt Whitman* (Iowa Press, 1992).
- Kenneth Price, ed., *Walt Whitman* (Cambridge University Press, 1996).
- Philip L. Gerber, *Robert Frost* (Twayne, 1982).
- Jesse Zuba, *Robert Frost*, (Chelsea House, 2003).
- Normand Berlin, *Eugene O'Neill* (Grove Press, 1982).
- James J. Martine, ed., *The Plays of O'Neill: A New Perspective* (GK Hall, 1985).
- James J. Martine, *The Crucible: Politics, Property and Pretense* (Twayne, 1993).
- John H. Ferres, ed., *Twentieth Century Interpretations of The Crucible*, 1972.
- C.W.E. Bigsby, *A Critical Introduction to Twentieth Century Drama* (Cambridge University Press, 1982).

**PAPER III (Opt. iv): INDIAN LITERARY CRITICISM AND THEORY II****Objective:**

This paper is an extension of the paper on Indian Literary Criticism introduced in Semester III. Here the focus would be on Twentieth Century texts and Literary Interventions. Right from the days of the Freedom Movement, Indian Literary Criticism has increasingly taken political turns and twists. At one level attempts were made to de-colonize literary theory by way of excavating schools and theories of the ancient past, at another level, the endeavour was to search for critical alternatives from within the historical past. While in the previous paper, the thrust is on well-evolved and taxonomically rich critical frames of *rasa*, *dhavni* and *vakrokti*. Here the emphasis is on theoretical debate about the possibilities of multiple critical authorizes that exist in Indian Culture.

**Note:** There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

**The paper consists of four Units:****Unit I:**

1. Anand Coomaraswamy, "*The Dance of Shiva*" (Delhi: Munshi Ram Manohar Lal Publishers, 1999 ed).
2. Tagore, "*The True Nature of Literature*", Rabindranath Tagore: *Selected Writings on Literature and Language*, edited by Sisir Kumar Das and Sukanta Chaudhuri (Delhi: Oxford, 2001).

**Unit II :**

1. G.N.Devy, "After Amnesia", *After Amnesia: Tradition and Change in Indian Literary Criticism* (Hyderabad, Orient Longman, 1992)
2. Bhalchandra Nemade, "Nativism in Literature", Translated and Edited by Arvind Dixit and Makarand Paranjape, *Nativism: Essays in Criticism* (Delhi Sahitya Akademi).

**Unit III :**

1. Bhikhu Parekh, "Indianisation of Autobiography", *Colonialism, Tradition and Reform* (Delhi, Saga, 1989).
2. G.D. Devy, "Two Paradigms of History", *Of Many Heroes* (Hyderabad: Orient Longman, 1998).

**Unit IV:**

1. Saran Kumar Limbale, "Dalit Literature and Aesthetics" in *Towards an Aesthetics of Dalit Literature* (Delhi: Orient Blackswan, 2004).
2. Kancha Ilaiah, "Towards the Dalitization of Nation" in *Wages of Freedom: Fifty Years of Indian Nation-State*, edited by Partha Chatterjee (Delhi: OUP, 1998).

**Suggested Readings:**

- Rajan, P.K., *Indian Literary Criticism in English; Critics, Texts, Issues* (Delhi & Jaipur, Rawat, 2004).
- Aijaz Ahmed, *In Theory; Classes, Nations, Literatures* (London; OUP, 1992).
- Devi, G.N., *In Another Tongue* (Delhi, MacMillan, 1993).
- \_\_\_\_\_ and Dallamayr Fred, *Between Traditions and Modernity* (Delhi; Sage, 1998).
- Chari, V.K., *Sanskrit Criticism* (Delhi, Motilal Banarasidas, 1993).
- Sethuraman, V.Ed., *Indian Aesthetics: An Introduction* (Delhi, MacMillan, 1992).
- Rao, Raja, *The Meaning of India* (Delhi: Vision Books, 1996).
- Dangle Arjun Ed., *Poisoned Bread* (Hyderabad, Orient Longman, 1992).
- Mukherjee, Meenakshi, *The Perishable Empire* (Delhi, OUP, 2000)
- \_\_\_\_\_, *Reality and Realism* (Delhi, OUP, 1983)
- Suder Rajan, Rajeswari, Ed., *The Lie of the Land* (Delhi, OUP, 1991).
- Gauri, Viswanathan, *Masks of Conquest* (New York, Colombia University Press, 1989)
- Narasimhaiah, C.D. and Srinath, C.N. Eds., *A Common Poetic for Indian Literature* (Mysore; Dhavanyaloka, 1984).
- Rayan, Krishna, *The Burning Bush* (Delhi; B.R. Publishing, 1989).
- \_\_\_\_\_. *Text and Sub-Text* (Delhi; Arnold Heinemann, 1989).
- \_\_\_\_\_. *Sahitya; A Theory* (Delhi; Arnold Heinemann, 1991).
- Paranjape, Makarand, Ed., *Nativism; Essays in Criticism* (Delhi-; Sahitya Akademi, 1998).
- Krishna, Daya, *Indian Philosophy: A Counter-Perspective* (Delhi; OPU, 1991).
- Krishnamoorthy, K, *Essays in Sanskrit Criticism* (Dharwar, Karnatak Univ. 1964).
- Kane, P.B., *History of Sanskrit Poetics* (Delhi, Motilal Banarasi Das, 1971, 4<sup>th</sup> ed.).



**PAPER-IV (Opt. i) CULTURAL STUDIES-II****Objectives:**

The multiple nuances of culture would be unfolded through a conceptual study of its emerging configurations. The paper enables us to appreciate the processes of culture as it enters new mediums of films, computer, internet and cybernetics. There would be a pedagogical shift as the students would be taught the prescribed essays through every-day examples. The pedagogic practice would nudge the students towards interdisciplinary studies viewing other subject areas in relation to literature, and for that matter, any text.

**Note:** There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units.

**Prescribed Texts:****Unit I: Mass Culture**

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction", from *Illuminations*, London: Fontana Press, 1992 ed. 211-244.

**Unit II: Culture Industry**

1. Adorno, "Free Time", from *The Culture Industry: Selected Essays on Mass Culture*, Ed. J.M. Bernstein, London and New York: Routledge, 1991, 187-197.
2. Habermas, "From a Culture-Debating to a Culture-Consuming Public", in *The Structural Transformation of the Public Sphere*, Polity Press, 1989, 159-175.

**Unit III: Virtual Culture**

1. Jean Baudrillard, "Simulacra and Simulations", in *Jean Baudrillard: Selected Writings*, Ed. Mark Poster, Polity, 2001, 169-187.
2. Paul Virilio, "Foreword" to *Desert Screen: War at the Speed of Light*, London: Continuum, 2005, 1-16.

**Unit IV: Popular Culture/ Subculture**

1. Stuart Hall, "Notes on Deconstructing 'the Popular'", from *Popular Culture: A Reader*, Ed. Raiford Guins and Omayra Zaragoza Cruz, London: Sage, 2005, 64-71.
2. Dick Hebdige, Subculture, from *Popular Culture: A Reader*, Ed. Raiford Guins and Omayra Zaragoza Cruz, London: Sage, 2005, 355-371.

**Suggested Readings:**

1. Aijaz Ahmad, *In Theory* (Verso, London 1992).
2. Amartya Sen, *The Argumentative Indian* (Penguin, 2005).
3. Antonio Gramsci, *Selections from the Prison Notebooks* (Lawrence & Wishart, London, 1971).
4. Cornel West, *Beyond Eurocentrism and Multiculturalism*, 2 volumes (Common Courage Press, Monroe, Maine 1993).
5. E.P. Thompson, *The Making of the English Working Class* (Penguin, London 1978).
6. Glenn Jordan and Chris Weedon, *Cultural Politics* (Blackwell, Oxford 1995).
7. Jill Forbes and Michael Kelly Eds., *French Cultural Studies* (Oxford University Press, Oxford 1995).
8. Lawrence Grossberg, Cary Nelson and Paula Treicher Eds., *Cultural Studies* (Routledge, London 1992).
9. Louis Althusser, *Reading Capital* (New Left Books, London, 1970).
10. Manuel Alvarado and John Thompson Eds., *The Media Reader* (BFI, London 1990).
11. Stanley Aronowitz, Barbara Matinson and Michael Menser Eds., *Techno-Science and Cyber-Culture* (Routledge, London, 1996).

**PAPER-IV (Opt. ii): APPLIED LINGUISTICS-II**

**Note:** There shall be one compulsory question of 20 marks comprising of short notes from all 4 Units, in which the candidate shall attempt four out of six short notes in 200 words each.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed units.

**Contents:**

- Unit 1:** Approaches and methods in language teaching – Direct, Grammar Translation, Audio-lingual, Structural-situational and Communicative Language Teaching, The Communicative Approach, Brief Historical overview of English Language Teaching with reference to the Problematic of Teaching English in India (Pre and Post Independence, Language Policies, Multilingualism, mother tongue influence, choice of a model for teaching).
- Unit 2:** Approaches to teaching Skills: LSRW, vocabulary and grammar at primary, secondary and tertiary/ advanced levels. Practical exercises in each of the skill areas. Making a language syllabus: needs analysis. Teaching of English for specific purposes.
- Unit 3:** Testing Language - Principles, relationship between teaching and testing wash back effect, purposes and types of tests. Evaluation: Criteria, grading and determining levels of proficiency.
- Unit 4:** Materials for teaching : Principles of selection, gradation and presentation; course books, work books, teachers' manuals, grammar, dictionaries. The use of a language corpus. The role of literature in language teaching.

**Suggested Readings:**

1. Tickoo, M.L., *Teaching and Learning English* (Orient Black Swan, New Delhi, 2003).
2. Howatt, A.P.R. and Widdowson, H.G., *A History of English Language Teaching* (Oxford University Press, China, 2004).
3. Larsen-Freeman, Diane, *Techniques and Principles in Language Teaching* (Oxford University Press, New Delhi, 2008).
4. Richards, Jack C. and Rodgers, Theodore S., *Approaches and Methods in Language Teaching* (Cambridge University Press, U.K., 2005)
5. Krishnaswamy, N. and Krishnaswamy, L., *The Story of English in India* (Foundation Books, N.Delhi, 2006)
6. Hughes, Arthur, *Testing for Language Teachers* (Cambridge University Press, U.K., 2003).
7. Norrish, J., *Language Learners and their Errors* (MacMillan Hong Kong, 1983).
8. Agnihotri and Khanna, *Prolematising English in India* (New Delhi, Sage, 1995).

**PAPER IV (Opt. iii): WORLD DRAMA IN TRANSLATION****Objectives:**

The paper provides an interesting study of world drama with a view to help students develop perspective on world literature. This course is designed around canonical texts, and offers an opportunity to develop sense of what a 'classic' is, apart from helping them develop ways of approaching, understanding and interpreting classics. This paper complements the other paper on *World Poetry/Novel in Translation*.

**Note:** There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

**Prescribed Texts:**

- Unit-1 : Sophocles: *King Oedipus* (Penguin)
- Unit-2 : Henrik Ibsen: *Ghosts* (Pearson)
- Unit-3 : Chekhov: *The Cherry Orchard* (Penguin)
- Unit-4 : Pirandello: *Six Characters in Search of an Author* (Collected Works of Pirandello)

**Suggested Readings:**

1. John Gassner : *Masters of World Drama* (Dover Publications 1954, U.S.A.)

2. Barrett H. Clark & George Freedle : *A History of Modern Drama* (Appleton Century – Crofts, Inc. New York, 1947).
3. Travis Bogard and W.I. Oliver, eds. : *Modern Drama - Essays in Criticism* (OUP, London, 1965).
4. M.C. Bradbrook : *Ibsen: The Norwegian, a Revaluation*, ( Chatto and Windus, London, 1966)
5. Rolf Fjelde, ed. : *Ibsen: A Collection of Critical Essays* (Englewood Cliffs, Prentice Hall, 1965)
6. David Magarshack : *Chekhov : The Dramatist* (Pub., 1952).
7. Beyerley Hahn : *Chekhov: A Study of the Major Stories & Plays* (Cambridge Univ. Press, London, 1977).
8. Arnold P. Hinch : *The Absurd* ( Methuen London, 1969)
9. James Vinson : *Contemporary Dramatists* (St. James Press, London, 1973).

#### **PAPER-IV (Opt. iv) SHAKESPEARE-II**

**Note:** There shall be one context-based question of 20 marks in which the candidate shall have to attempt three out of six short notes, to be answered in 200 words each. The notes are likely to cover a range of terms/concepts/trends/movements specific to the course. The question will be of general nature, not author or text-based.

In addition, there will be four essay-type questions of 15 marks each (to be answered in about 600 words each). One question with internal choice will be set from each of the following four prescribed texts/units:

#### **The following topics related to Social and Literary aspects of the Age of Shakespeare:**

History Plays, the Sonnet, tragi-comedies, Shakespeare's longer poems, First Folio, Holinshed's Chronicles, the Fool in Shakespeare's plays, Shakespeare's contemporaries, the University Wits, Marlowe's *Mighty Line*.

#### **Texts for detailed study:**

1. *Hamlet*
2. *Antony and Cleopatra*
3. *Macbeth*
4. *The Winter's Tale*

**Suggested Readings:**

1. B.Ford (Ed.) : *The Age of Shakespeare*, London, Penguin Books Ltd., 1982
2. A.C.Bradley : *Shakespearean Tragedy*, Macmillian and Co. Limited, London 1950.
3. G.W.Knights : *The Shakespearean's Tempest*, London, Methuen & Co. Ltd. 1953.
4. Harry Levin : *The Question of Hamlet*, London, Oxford Uni. Press, 1978.
5. Alfred Harbage (ed) : *20<sup>th</sup> Century Views on Shakespearean Tragedies*, Englewood Cliffs, Prentice Hall, 1964.
6. Mathew N. Prose : *The Heroic Image in five Shakespearean Tragedies* (New Jersey: Princeton Univ. Press, 1965).
7. Arthur Sewell : *Character and Society in Shakespeare*, Oxford at the Clarendon Press, 1951.
8. Robert Speight : *Nature in Shakespearean Tragedies*, London, Hollis & Carter, 1955.
9. Sigurd Burckhardt : *Shakespearean Meanings* – New Jersey, Princeton Uni. Press, 1968.
10. Ania Loomba : *Post-colonial Shakespeare*, London and New York, Routledge, 1998.
11. Stanley Wells and  
Lena Cower Orlin : *Shakespeare: An Oxford Guide*.
12. Stephen Greenblatt : *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England* (Berkeley: Univ. of California Press, 1988).
13. Cristina Malcolmson : *The Matter of Difference: Materialist Feminist Criticism of Shakespeare* (Ithaca: Cornell University Press, 1991).
14. Alexander Legatt : *Shakespeare's Comedy of Love* (London: Methuen, 1974).
15. Jean Howard and Phyllis  
Rackin : *Engendering a Nation: A Feminist Account of Shakespeare's English Histories* (London, Routledge, 1997).
16. Nigel Wood (ed.) : *Theory in Practice: Henry IV, Parts One and Two* (Buckingham; Open University Press, 1995).

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